

Fishing Lures Used As Costume Jewelry

Cleveland, O. — (U.P.) — When can allure do more for women than men?

Why, when a lure is allure. That double talk, happily, has started a new business for the manufacturers of fishing tackle. Many women now sport fishing lures as costume jewelry.

The gay lures, stripped of barbed hooks or no, might catch more men than fish, especially in this leap year of 1952.

Melted Honey Runs Down Into Kitchen

Okawville, Ill. — (U.P.) — Norman Toensing noticed something dripping from the ceiling of his farmhouse kitchen. He found bees had built a nest in the wall and the summer sun had melted the honey.

The Porterhouse steak gets its name from the numerous porterhouses of colonial times. The liquid specialty of these taverns was porter. Their meat specialty was a thick toothsome steak.

Festival Music Program Explained by Director

Audiences who have attended the first half of the 1952 Oregon Shakespearean festival plays in Ashland for the most part are pleased with the entertainment provided this year under the augmented music program. While some have expressed disagreement with parts or phases of the program, both the music director, Hans Lampl, and festival fans and officials agree that generally the music seems to be successful.

The new director faced a stupendous task when he arrived in Ashland from southern California in June. He has worked long hours directing singers and instrumentalists, and in addition has arranged or written much music for the four plays.

In an interview Thursday night Director Lampl explained some of his problems and gave additional details of the work being carried on in an effort to provide the four plays with suitable music. One of the main difficulties lies in the fact that much of the true Elizabethan music is of a type to make it unsuitable to augment or heighten dramatic scenes, he said.

"Just as overly elaborate stage settings would seem wrong on an Elizabethan stage, an excessive amount of music would undoubtedly impair the effectiveness of the Ashland productions," the director declared. "As it is, every one of the directors of this season's plays took great pains to keep the use of music—apart from Shakespeare's own original indications—restricted to such instances only where it would help define the dramatic situation, as the dinner music at the beginning of the second act, or the wedding music at the beginning of the fourth act in 'Much Ado,' or the ghost music in 'Caesar.'"

"I believe that generally music of the Elizabethan-Jacobean period is best suited for the Ashland productions. Thus a unique unity of style as well as atmosphere is achieved. Unfortunately this ideal unity can only be realized with certain types of plays. The reason for this lies in the limitations of Elizabethan music itself. As far as the greater part of all available material shows, it does not contain anything suitable for a highly dramatic scene, nor such music, for instance, as could be called eerie or truly martial.

"Unless the use of music is to be restricted to songs actually sung on stage, or dances and simple fanfares, one has to go beyond the Elizabethan era. While it is possible to write music in a 16th or 17th century style, it is futile to aim at any dramatic effect. The vocabulary of Elizabethan music simply does not supply it.

"Once a unity of styles has to be abandoned, however, the best results, to my mind, can be achieved if a gifted composer is free to write original music, provided he takes pains to faithfully mirror the atmosphere aimed at in the particular production.

For the incidental music to 'Tempest' and 'Much Ado,' much authentic 16th and early 17th century music was used, some of it from two of the main sources of Elizabethan keyboard music (the 'Mulliner Book' and the 'Fitzwilliam Virginal Book') some of it from a French source of 16th century court dances, and some of the song settings used in the earlier Shakespeare productions. Almost all the music was transcribed and adjusted to the particular groups available, a small number of strings and woodwinds, some brass, and a harp to simulate the sounds of the lute.

"Much of the music had to be especially composed in an 'Elizabethan idiom,' such as the settings of the goddesses' song in the 'Tempest,' Ariel's 'While you here do snoring lie,' and the hymn 'Pardon, Goddess of the Night' in 'Much Ado.' The songs 'Toss the Pot' and the Agincourt Song in 'Henry V' are authentic, the first a 16th century popular song, the other dating back to the 15th century. All the fanfares in 'Henry V' had to be written especially, since none of the 16th and 17th century trumpet signals found in source books would have been quite suitable. It was generally attempted to give the fanfares a flavor not strictly Elizabethan, but more archaic to suggest the style of the earlier period."

In 'The Tempest' Director Lampl also used 'Come Unto These Yellow Sands' written by Bannister in the middle 17th century and two songs of Robert Johnson, 'Full Fathoms Five' and where the Bee Sucks.' These are dated about 1612. 'Sing No More Ladies' in 'Much Ado' is an early 17th century composition of Thomas Ford, and all dances in both plays are performed to 16th and 17th century music. The 'French source' alluded to earlier by Mr. Lampl is Gervaise whose music was among the earliest ever printed in Paris, the printer being Attaignant.

The music for 'Julius Caesar' was written by Ellis B. Kohs at the request of Director Lampl. This frankly modern-style music, particularly that written as the overture, has caused some adverse comment. Mr. Kohs, a graduate of the University of Chicago who did advanced work at Princeton university, has taught at both College of the Pacific and the University of Southern California and is highly regarded as a composer by Mr. Lampl.

Audiences have been particularly pleased with the offerings of the musical singers. This group sang for the Bard's Holiday, for opening night and also appear each night for 'Much Ado.'

Instrumentalists have prepared music for the four plays and also will appear in a concert August 29 on the festival stage in Ashland. Local instrumentalists working with Mr. Lampl include Harlan Bosworth, Lloyd



The wit of Shakespeare's Benedick, played by Richard Graham, and Beatrice, played by Eleanor Prosser (both shown above), characters in 'Much Ado About Nothing,' has been a source of amusement to festival audiences this season. 'Much Ado' will be the Tuesday evening attraction at the festival theater in Ashland. Other plays this week will be 'The Tempest,' this evening, 'Henry V,' Monday evening and 'Julius Caesar,' Wednesday evening.

Kindergarten Planned By St. Peter's Church

St. Peter's Lutheran church, 1020 East Main street, will open a kindergarten this fall, it was announced Saturday. The school is scheduled to open September 15, according to the congregation's board of education, composed of John Gemmaehlich, chairman; G. J. Wolff and Walt Kingman.

Establishment of the kindergarten was approved at a quarterly meeting of the church. Applications for enrollment may be given to members of the board of education, or the Rev. Kenneth F. Korby, pastor of the church.

The Rev. Mr. Korby points out that the objective of the Lutheran day school is not to set up competition with public schools. "It is rather the effort of a group of Lutherans to have all of life—and all of the learning process—pivot around Jesus Christ," he said.

Every effort will be made by the board of education of the church to coordinate its kindergarten with teaching and curriculum plans of the city and county school, Mr. Korby stated. The school will be open to any persons who desire to send their children to the kindergarten who can be accommodated, he said. He emphasized that the kindergarten is not only for Lutherans.

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Festival Footnotes

Glimpses of Oregon's Shakespearean Festival

Dr. Margery Bailey, Shakespearean authority on the faculty of Stanford university and academic advisor to the festival, is truly acting in that capacity, for after every performance she attends, she settles herself at a table at the Tudor Fair, which serves free coffee to the actors after each performance, or walks down to the B and G. There the actors gather round, to satisfy their appetites, always sharpened by the strain of a performance, and to hear her comments on the play. Such a gathering took place at the B and G Thursday. Bill Ball, actor from New Rochelle, N.Y., ran a close second to Dr. Bailey in drawing attention, for he rapidly consumed three hamburgers and a double-decker ice cream cone before leaving for the men's dormitory at Southern Oregon college where he is staying.

Talking about 'Henry V' Thursday night, Dr. Bailey commented on the sharp contrasts which that play affords. A battle scene is followed by a hilarious comedy scene or one with a deeply religious note; long speeches are contrasted with the gay and tender scene in which the king tells the French princess of his love.

The group agreed that the quickness with which these scenes are staged adds to the dramatic effect, but it was also said by some who had been in Thursday night's audience that the rapidity with which the next scene's actors began their lines cut off the applause which actors who had just finished speaking otherwise would have received.

Few directors can boast of having produced a show that ran without any accidents backstage during the performance, and this year's festival directors are no exception.

Someone always trips over some furniture backstage in the dark, knocks over a halberd, attempts to get a drink from the fountain which always protests loudly, or accidentally hangs the thundersheet which is hung off stage right, during a most dramatic scene. If all is quiet backstage there is sure to be a plane roaring overhead, a train going by or a truck shifting gears as it climbs the hill below the theater.

Phil Hanson, who is directing 'Henry V' this year, has repeatedly warned his cast about noise during scene shifts which can be heard out front. Finally, he told the cast after the last run-through of 'Henry,' 'If you're going to throw the throne chair during the French soldier scene, please throw it farther so it will make more noise. And if you're going to drop that quarter-round, please raise it at least two feet higher and drop it a few lines earlier.' You're not coming in on cue.' The cast, which at first had listened seriously, realized that Phil was joking, and the rehearsal ended in a burst of laughter.

Accidents will happen on stage, too, as Isaac McCarley, who plays the French herald Montjoy in 'Henry' and Phil Fulton, Duke of Gloucester, can testify. In the last performance of 'Henry,' Phil dropped a purse which he was supposed to toss to Rick Rizzo, King Henry, who in turn tossed it to Isaac. He also dropped it, and several people in the audience remarked afterwards that the purse sounded as if it contained beans rather than money.

Bruce Chesse, San Francisco, is paying an extended visit to his brother and sister-in-law, Dion and Virginia Chesse. He hasn't been idle amid all the hustle and bustle of the festival, —R.S.

Salad Ingredients Available on Lawns

Chicago — (U.P.) — A naturalist says you can pick yourself a salad in the woods, or even on your lawn.

Roland E. Eisenbeis, senior naturalist of the forest preserve here, suggested the following tasty ingredients: plantain, lamb's quarter, sheep sorrel, leek, wild onion, sourdock and linden leaves, wild ginger, and the usual dandelion.

Plantain, like the dandelion, is a common lawn and roadside weed. Eisenbeis said, and has a broad-ribbed leaf. Lamb's quarter has a small, silver-gray-green leaf, shield-shaped; sheep sorrel is similar to clover but has a yellow flower shaped like a violet; sourdock is a long, curly leaf which tastes like a lemon.

Change the popular tossed green salad with tart fresh grapefruit sections and slices of mellow rich avocado. Use any proportions you like and toss the salad just before serving. A wine vinegar, oil, salt and freshly ground pepper dressing is just right with this.

either. Last 'Tempest' performance he was pressed into service to sell autographed programs before the show began.

These programs, which sell for double the regular price and have all full-page pictures autographed by the actors, have been selling so well that members of the company involved have been asked to sign forty new ones every day to keep ahead of the demand. The extra fifty cents goes to the Tudor Guild scholarship fund.

Mrs. Rose Robinette, a long-time festival supporter, gave a tea for the cast at her home in Ashland following the coast-to-coast NBC broadcast from the festival stage which was aired at 3:30 p.m. over KMED yesterday. —R.S.

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